

RECORD OF THE  
ART MUSEUM  
PRINCETON UNIVERSITY



VOLUME XI 1952 NUMBER 2

## A PASTICCIO AFTER DÜRER

AMONG the anonymous, undated prints in the Museum's collections there is a small roundel composition of the Madonna and Child with angels (cover) which is of more than passing interest.<sup>1</sup> Although the signature initials "I" over "H" appear on a cloud at the upper left, the little copper engraving apparently has never been described, an indication that this copy may be unique. It is a fine example of a *pasticcio*, composed in almost every detail of motifs taken from a number of prints by Albrecht Dürer.

The Madonna and Child follow closely Dürer's "Madonna with the Starry Crown" of 1516 (Bartsch 32) (Fig. 1), varying essentially in two points. In the roundel Mary is being crowned by two little angels, and she wears a ruffled bodice.<sup>2</sup> The figures are reversed, a result of the process of copying, and a demon has been added beneath the quarter-moon upon which the Virgin stands. The same monster is to be found perched over the entrance to Hades in Dürer's engraving of the "Harrowing of Hell" (*Little Passion*, 1512, Bartsch 16).

Of the two large angels hovering on either side of the Virgin in heaven the one on the left closely follows the gesticulating figure in Dürer's engraving of "The Sudarium Displayed by Two Angels" (Bartsch 25) (Fig. 2); while the other angel is a somewhat unfortunate combination of the companion angel in Bartsch 25 plus that in a woodcut of 1518, "Mary as Queen of the Angels" (Bartsch 101). Also from this woodcut Monogrammist H.I. has taken most of the cherubim in the cloud banks above.

The engraver of the roundel thus had recourse to woodcuts as well as copper engravings, and it is evident that he had a large collection of the Master's prints from which to work. It is interesting to note that he could faithfully follow Dürer's style and lose but little of its technical refinement in a great

<sup>1</sup> Accession number 34-379. Diameter, 0.057 m. Junius S. Morgan Collection. The illustration is enlarged.

<sup>2</sup> The cherubic angel on the right adapts one in Dürer's woodcut "Birth of Christ" (Bartsch 85), from the Life of Mary series; the roundel's left angel is a composite of features found in two or three others in various prints of this series. H.I. foregoes the starry crown of Bartsch 32 and uses instead the one in the 1518 "Mary Crowned by Angels" (Bartsch 39).



Figure 1



Figure 2

reduction of scale, a scale in keeping with the uses which goldsmiths made of engraved designs. Since the composition is a *pasticcio* the problem here is not the common one with Dürer imitators, that of literal repetition of a single design—a practice in which so many engravers indulged even in the Master's lifetime that he had to seek imperial protection against copyists.<sup>3</sup>

We have been unable to identify this particular Monogrammist H.I. The style is not that of the Dürer imitator Hieronymus Hopfer of Augsburg and Nürnberg, who furthermore employs different initialing devices; nor would he appear on several grounds to be an unidentified master, active around 1558, who does sometimes initial in this manner.<sup>4</sup> It is possible to give the roundel the *terminus post quem* of 1518, date of the latest print from which a motif is taken; but it probably was not done very much later and perhaps in Nürnberg, in the milieu of Dürer.

R.A.K.

<sup>3</sup> J. Meder, "Dürer-Kopisten und Dürer-Kopien," *Kunstwanderer* IV, 1922, pp. 363-5. Joseph Heller listed nearly one thousand different copies of the prints of Dürer, from known and unknown hands and varying greatly in quality (*Das Leben und die Werke Albrecht Dürer's*, II, 2, Bamberg, 1827, *passim*).

<sup>4</sup> Nagler, *Die Monogrammisten*, III, no. 1089.

## AN UNKNOWN STILL-LIFE OF THE LATE NINETEENTH CENTURY

ALTHOUGH illusionistic still-life painting reached its highest point in seventeenth century Holland, it also enjoyed great popularity during the late nineteenth century in Europe and America. Like their Dutch predecessors, these later painters imitated the texture of objects so successfully that their work has a *trompe l'oeil* quality which appealed to a materialistic love of fine craftsmanship, and to an ever-present interest in illusionism. Today, critics admire the paintings for their precision and for the abstract interplay of angles and diagonals. This contemporary interest has led to the serious study of them. Although little is known about the European artists, Alfred Frankenstein, the leading student in the field, has distinguished the works of over thirty-five of the American *trompe l'oeil* painters, including such men as William Michael Harnett, John Peto, and Jefferson Chalfant.<sup>1</sup> Frankenstein has also uncovered the rather unpleasant fact that the signature of Harnett, the leading exponent of *trompe l'oeil*, has been added to works by others.<sup>2</sup> Naturally this does not detract from the intrinsic worth of such paintings or deter us from studying them. Often, as in the case of the still-life recently acquired by the Art Museum (Fig. 1)<sup>3</sup> which has the added signature of Harnett, the painting may prove to be more interesting and enigmatic than the work of Harnett himself.

The Princeton still-life, an arrangement of a violin and sheet music, bears a superficial resemblance to numerous works of Harnett such as *Emblems of Peace* in the Springfield Museum

<sup>1</sup> Alfred Frankenstein, "Harnett: One Century," *Art News* XLVII, September 1948, pp. 15-18.

<sup>2</sup> Alfred Frankenstein, "Harnett, True and False," *Art Bulletin* XXXI, March 1949, pp. 38-57.

<sup>3</sup> Acquisition number 51-7. Width 0.721 m. Height 0.518 m. Purchased with the John Maclean Magic and Gertrude Magic Fund.

I am greatly indebted to Mr. Alfred Frankenstein of the San Francisco Chronicle for his opinion and many kindnesses, and to Mr. Sheldon Keck of the Brooklyn Museum for his examination of the Princeton still-life. I also wish to thank Mr. Richard G. Appel of the Music Department of the Boston Public Library for his opinion concerning the Grieg Violin Sonata shown in the Princeton painting.





Figure 1. Still-life in Princeton



Figure 2. Rita V.V., *Still-life* (Collection of John W. Barnes)



Figure 3. Harnett, *Emblems of Peace* (Springfield Museum of Fine Arts)

of Fine Arts (Fig. 3).<sup>4</sup> Both represent a musical instrument and books on the top of a table, with a sheet of music hanging over the table's edge. In this respect, both Harnett and the unknown painter of our picture may be indebted to European prototypes. There is no doubt, however, that the Princeton painting is not by Harnett himself. The textural treatment and the placement of the table at an angle so that it leads back into deep space have no parallel in any known works of Harnett. This was confirmed by Alfred Frankenstein when the photograph was first sent to him and later upon actual inspection of the painting in August, 1951. Furthermore, in May, 1951, Sheldon Keck reported, after examination under infra red light and the removal of overpaint, that the "Harnett" signature in the lower left corner is a later addition and that another signature, prob-

<sup>4</sup> Reproduced through the courtesy of The Springfield Museum of Fine Arts, Springfield, Massachusetts.

ably the original, can be discerned at the lower right. This second signature is now illegible, but bears a date, 1898 or 1899. Harnett died in 1892. It has not been possible to attribute our picture to any of the known painters of the Harnett school, and it is possible that the work may not have been produced in the United States. The author noted vague resemblances to the works of Jefferson Chalfant and Joseph Decker, similarities to which Frankenstein concurred, although he saw no reason for accepting an attribution to either. The closest resemblance is to a still-life signed *Rita V. V.* in the possession of John W. Barnes, New York City (Fig. 2).<sup>5</sup> However, it is similar only in composition and in subject matter—a violin, a pile of books, and a page of overhanging sheet music. Stylistically, it is completely different.

A study of the objects depicted in our picture is more rewarding. The Grieg Violin Sonata, Opus 13, shown hanging over the edge of the table has been identified by Richard Appel as the 1869 edition published by Breitkopf and Haertell. The portrait of Grieg on the back wall is based on a wood engraving by the American, Thomas Johnson, probably done in 1878.<sup>6</sup> Inasmuch as all the discernible wording under Grieg's picture and on the sheet music, aside from the sonata page, is English, it would seem to indicate that the artist is either English or American, more probably the latter since the Grieg picture is based on an American engraving. Presumably, all the objects depicted in our painting are concerned with Edvard Grieg: the music, the violin, the portrait, and the handkerchief with the letter G. Evidently, it was painted as a sort of dedicatory picture to the great musician by an admirer.

Further research on nineteenth century still-life painting may turn up other works by the author of the Princeton picture, but in the meantime we must be content to know that ours is an excellent, and enigmatic example of *trompe l'oeil*.

Thomas J. McCormick, Jr.

<sup>5</sup> Reproduced through the courtesy of Mr. Barnes.

<sup>6</sup> Mantle Fielding, *Dictionary of American Painters, Sculptors, and Engravers*, Philadelphia, p. 190, states that Thomas Johnson did a series of wood engravings of musicians in 1878. A photograph by Elliott and Fry after the engraving by Johnson of Grieg, identical with the one shown in the Princeton picture, was published by William Mason, "Edvard Grieg," *The Century Magazine* XLVII, March, 1894, pp. 701-705.



## A STATUETTE OF IMHOTEP

THROUGH the generosity of Mr. Carl Otto von Kienbusch, '06, the Princeton Art Museum a number of years ago acquired a small Saitic statuette of Imhotep, the architect, sage, and physician who eventually became one of the gods of Egypt.<sup>1</sup> The figure is of bronze, cast solid, and is 0.098 m. in height. Since the average size of bronze statuettes of Imhotep is approximately 0.14 m., the Princeton example is smaller than most of those which have been preserved. However, despite its small scale, it is delicately worked and must be considered one of the finer specimens. Imhotep sits in the frontal position typical of Egyptian statuary, with his feet placed on a bronze foot-rest. Although the figure conforms to the convention of frontality and the traditional pose is retained, it is by no means stiff or rigid. The ease of the pose and the roundness of the modelling of the parts, creates in this statuette a greater sense of plasticity than is usually the case in small Egyptian bronzes. Originally the figurine was probably on a wooden base which, although undoubtedly somewhat larger than its present modern stand, was of essentially the same shape.

Imhotep wears a tight cap, the edges of which appear as incised lines over the forehead and at the back of the neck. On the shoulders and



<sup>1</sup> Acquisition number 1042.

across the chest are a series of four incised lines indicating a wide collar. The main garment is a long, pleated skirt reaching almost to the ankles. This is the more usual dress worn by figures of Imhotep, although at least a third of the examples wear a short kilt.<sup>2</sup> The figure holds an open scroll, rolled at either end, on his knees. On both the scroll and on the base appear inscriptions, the writing on the scroll facing Imhotep as if he were reading. Unfortunately, owing to the shallowness of the inscription and to corrosion of the bronze, very little is legible. However, in the first lines of both inscriptions, the name *Imhotep* is still clear enough to be read with certainty. Since there was no set formula for the inscriptions on the bases of these statuettes, it would be difficult to hazard even a guess as to the meaning of the illegible portions.<sup>3</sup>

During the Saitic period (663-525 B.C.), the last years of native Egyptian rule, Imhotep was greatly revered, and the majority of his statuettes date from this time. The Saitic rulers felt themselves to be not only the successors to the past glories of Egypt, but also restorers of as much of the ancient splendor as possible. This was the period of the great restorations of the works of preceding dynasties, especially those of the Old Kingdom, to which the Saitic period felt itself especially bound. It is not surprising therefore that during the Twenty-sixth Dynasty, which largely covers the period of the Saitic "renaissance," such a person as Imhotep was singled out for more than usual attention. The Egyptians of the time remembered well that Imhotep had been one of the truly great figures of the Old Kingdom, indeed, of all Egyptian history.

The history of the rise of Imhotep from a mortal to one of the Egyptian gods is an interesting one.<sup>4</sup> He lived during the reign of King Zozer (ca. 2780-ca. 2761 B.C.) of the Third Dynasty, and served under this monarch as vizier, or prime min-

<sup>2</sup> See Georges Daressy, *Catalogue général des antiquités égyptiennes du Musée du Caire, statues de divinités*, 1906, numbers 38.045, 38.050, and 38.051.

<sup>3</sup> For examples of such inscriptions see: Kurt Sethe, "Imhotep, der Asklepios der Aegypten," *Untersuchungen zur Geschichte und Altertumskunde Aegyptens*, 1902, pp. 5 ff.; George Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, 1916, pp. 126-127.

<sup>4</sup> The most complete survey of the life and deification of Imhotep, in addition to an excellent bibliography, may be found in Jamieson B. Hurry, *Imhotep*, 1928.

ister, and as "chief of all the works of the King of Upper and Lower Egypt."<sup>5</sup> It is usually accepted that Imhotep was the architect of Zozer's tomb—the famous "Step-Pyramid" at Sak-kara, quite probably the earliest free-standing, stone building on earth. However, Imhotep's most notable achievements, at least those best remembered by the later Egyptians, were those in the fields of medicine and magic. There is no direct evidence from the period of King Zozer to support the role of Imhotep as a physician, but later indications are quite sufficient to show that he was at least a magician of great renown. Since magic and the art of healing were regarded as approximately the same thing by the ancient Egyptians, it is most likely true that Imhotep was indeed a physician.

Not long after his death, Imhotep began to be looked upon as a demigod, probably as early as the reign of King Mycerinus of the Fourth Dynasty.<sup>6</sup> Worship of the semi-divine Imhotep in all likelihood began at or near the site of his tomb, somewhere in the vicinity of ancient Memphis, the capital of the Old Kingdom, and from there spread throughout Egypt. With the growth of his fame, the sick in mind and body flocked to his shrines of healing in hope of being cured. The "Song of the Harper"<sup>7</sup> mentions Imhotep, and artists and artisans carved and moulded votive figures of him to be placed in the temples by the worshippers. The bronze statuette in Princeton is an example of one of these votive offerings and represents Imhotep as a demigod, without the ankh sign and *uas* sceptre, symbols he acquired upon being fully deified. Both the long skirt, a garment not worn by the gods, and the pose of the reading man, betray Imhotep's earthly origin.

Throughout the history of the worship of Imhotep, the custom of incubation, or temple sleep, was practiced by his followers. A suppliant, on presenting himself to one of the priests, would be assigned a place in the temple to spend the night. While the sufferer was sleeping, Imhotep would supposedly appear to him in a dream and recommend a cure. Should Im-

<sup>5</sup> *Ibid.*, p. 12.

<sup>6</sup> See B. P. Grenfell and A. S. Hunt, *The Oxyrhynchus Papyri*, Part XI, 1915, pp. 222, 231.

<sup>7</sup> James H. Breasted, *A History of Egypt*, 1912, p. 206.

hotep fail to appear, or should the patient be unable to sleep, a priest would substitute for the deity, evidently without complaint from the patient. Upon being cured, a votive statuette might be purchased from an artisan and often inscribed with the name of the grateful ex-sufferer. Statuettes were, of course, also offered in the hope of a cure or for some favor to be granted, oftentimes the privilege of a long and happy life.

Imhotep seems to have remained a demigod until the beginning of the Persian occupation of Egypt in 525 B.C., at which time he was fully deified as the god of medicine and took his place as one of the great triad of Memphis. The original triad consisted of Ptah, Sekhmet, and Nefertem, the last being the one supplanted by Imhotep. His mother, Khredonkh, and his wife, Ronpe-nofret, were also deified at the same time that Imhotep became the son of Ptah. In the Ptolemaic period (332-30 B.C.), Imhotep was identified with the Greek Asklepios, the two names often being used synonymously. The chief temple of the god had always been at Memphis, but the Greek kings constructed in his honor on the Island of Philae the temple which is still in existence, although now partly covered by the waters of the Nile behind the Assuan dam. The worship of Imhotep as the god of medicine evidently continued well into the Christian period, but in all probability ended when the temples of Philae were closed by order of the Byzantine Emperor Justinian in the middle of the sixth century of our era.<sup>8</sup> Thus came to a close the long reign of Imhotep as a medical deity, a reign of more than three thousand years.

James H. Turnure

<sup>8</sup> Jamieson B. Hurry, *op.cit.*, p. 141.

## A CAMPANIAN KRATER

SOMETIME after the middle of the fourth century B.C. a vase painter of Campania settled down to his daily routine of decorating raw clay vessels of various shapes before they were fired in the kilns and then put on sale. In general, his work followed an ordered plan; ornamental borders had their special places, certain scenes and compositions were best suited to certain surfaces. When he picked up a bell krater, a vase for mixing wine and water, the chances were that he would apply the black glaze on the exterior rim so as to leave a wreath of laurel reserved in the red washed clay, that he would paint the peg foot solid black and mark the lower border of the body with a band of wave pattern; beneath each upturned handle he would leave a red palmette flanked by a pair of bell flowers, at each point where the handles joined the body he would mark a circle of radiating lines. On the back or less important side of the krater he would quickly dash off two or three "mantle figures," shapeless youths swathed in shapeless garments. But when he came to the front of the krater, he most likely would take a little more time and thought for a less stereotyped scene.

When the painter was confronted by the Princeton krater (Figs. 1-2) he was not in a mood to fuss much.<sup>1</sup> He laid out the usual borders and two "mantle figures," giving the youth to the right a stick and the one to the left a bunch of grapes. Above each he left a reserved rectangle, usually referred to as a window, and between the pair a round phiale or libation dish and a rectangular writing tablet with the stylus neatly tucked under cords. For the front he conjured up a scene he himself must have witnessed on occasional festival days when he spent a few of his hard-earned coins on a ticket. Recalling the exciting moment of anticipation when a performance was opened with music and an invocation, he drew a long-robed aulos player and

<sup>1</sup> The vase was purchased with the Caroline G. Mather Fund at a sale of the Bashford Dean collection where it and two other South Italian vases kept uneasy company with halberds and helmets (*Arms and Armor . . . from the Collection formed by the Late Bashford Dean*, Parke-Bernet Galleries, New York, October 26, 1950, sale no. 1186, no. 207). Height, 0.305 m. Diameter of mouth, 0.26 m. Accession number 50-64. The foot and a section of the rim have been mended.

*The Theater in Ancient Art, An Exhibition, The Art Museum, Princeton University, December 10, 1951-January 6, 1952, no. 32.*





Figure 1. Campanian Krater in Princeton



Figure 2. Reverse of Figure 1

a well-padded actor on either side of a low altar. While the musician puffs out his cheeks to blow his double pipes, the actor holds a torch to light the sacred fire on the altar and raises his right hand in prayer. A solemn moment of dedication to Dionysos, the patron deity of the stage, and only the costume of the actor gives a hint of the lively and bawdy farce to follow. His short tunic is painted white (as are the altar, the bunches of grapes and phiale above, the wreaths on both figures, and the occasional dots in the background). The legs of his tights are hatched with rough strokes of dilute glaze, but, through oversight, the long sleeves are left in the reserved red ground.<sup>2</sup> A large mask with coarse features and scraggy beard is placed over his head and crowned with an elaborate wreath. Padded stomach and buttocks and a small phallos are indispensable parts of the comic outfit.

The painter has thus seated us in the theatre, prepared us for entertainment—and left us. To get an idea of what might have followed, we must amuse ourselves with the works of his colleagues in various sections of South Italy where parodies of famous tragedies were acted by the phlyakes for the delectation of fourth and third century audiences.<sup>3</sup> Around a hundred vases, preserved in whole or in part, portray the phlyakes; a good many illustrate actual scenes from plays. One has only to leaf through the chapter on the phlyakes in Dr. Bieber's valuable book to grasp the character of these performances for which we have only fragments of actual text. Coarse, vigorous, and unquestionably funny, the plays immediately remind one of that other golden age of drama when, with benefit of little or no scenery, the tragic and the ribald moved the Elizabethan world to tears and laughter.

The task of singling out individual painters of Campanian pottery is not easy. The unnamed artisans resist definition and

<sup>2</sup> Hans Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 55, b, illustrates a phlyax of similar style and treatment, but the arms as well as the legs of the tights are hatched.

<sup>3</sup> The first systematic work on the phlyakes vases was by Heydemann who published a list of more than fifty examples in his article "Die Phlyakendarstellungen auf bemalten Vasen," *Jahrbuch* I, 1886, pp. 260ff. There have since been several studies; the most recent evaluations are by Margarete Bieber, *The History of the Greek and Roman Theatre*, pp. 258ff., who gives numerous illustrations; Wüst in Pauly-Wissowa, *Real-Encyclopädie der classischen Altertumswissenschaft* XX, pp. 292ff.; L. Catteruccia, *Pitture vascolari italiote di soggetto teatrale comico*. Professor A. D. Trendall of the University of Sydney is preparing a detailed study.

frequently one is inclined to say *requiescant in pace*. Their homogeneous efforts often weave a veil of anonymity behind which they sensibly hide, for a good deal of their work is casual and not worthy of their abilities. Professor Trendall, who has done much to untangle the history of South Italian pottery, has nicknamed the artist of the Princeton vase "The Foundling Painter," after a scene in one of his paintings. Our krater is close in style to vases Sir John Beazley has assembled and called "The AV Group."<sup>4</sup> But it probably belongs at the end of the group because the ogive curve of the outline and the slender foot (Fig. 3) are more like the profiles of kraters painted by artists who come slightly later.<sup>5</sup> The articulated foot and the



Figure 3

thin handles, in addition to the style of decoration, point to the Campanian branch of the South Italian family of vase painting, direct descendant of Attica's ceramic art.<sup>6</sup>

Only a few of the vases illustrating the phlyakes are to be found in American collections. We may have belittled the draughtsmanship of the Princeton krater, but the artistic shortcomings (which could be more pronounced) do not lessen the warmth of our welcome to this important newcomer to the classical collection of The Art Museum.

F.F.J.

<sup>4</sup> "Groups of Campanian Red-Figure," *Journal of Hellenic Studies* LXIII, 1943, pp. 76ff.

<sup>5</sup> As, for example, "The C.A. Painter, the A.P.Z. Painter, and Their Companions," a group discussed in *ibid.*, pp. 85ff.

<sup>6</sup> It is reasonably safe to assume, when leafing through the fascicules of the *Corpus Vasorum Antiquorum* of the provincial Italian museums, that in general their collections reflect the type of pottery found locally. It is in the fascicule of the Museo Campano at Capua that the shape of the Princeton krater is most often encountered.

## A BRONZE STATUETTE OF MERCURY

HERMES, son of Maia and Zeus, was born in the mountain fastnesses of Arcadia, high pastureland of Greece. Quite naturally, with this pastoral background, one of his earliest functions was that of protector of flocks. He served also as guide to souls in the underworld, and as herald; he was guardian of the roads, of boundaries and of entranceways; his protection extended to the traveller. He was god of the marketplace and hence of merchants and commerce; a cunning trickster himself, he became patron of thieves. These and other aspects of his varied nature accrued to him in the course of time, one developing from another by logical inference and association.<sup>1</sup> Although never one of the important Olympian gods, Hermes was one of the more amiable from his precocious beginning when, at the age of a day, he made off with the cattle of his brother Apollo. He is one of the few to survive the pagan era with more than a dry, antiquarian interest and to catch the imagination of later ages. He has successfully retained his distinctive personality in thought and art to the present day and, poised atop the traffic lights of New York's Fifth Avenue, he surveys a world fantastic in its contrast to the wooded and rocky slopes of his native Kyllene.

Through Hermes we come upon evidence of an early aniconic era when shafts, columns, and heaps of stones served as symbols of deities. "In the olden times all Greeks worshipped unwrought stones instead of images," Pausanias wrote when travelling through Greece in the second century A.D.<sup>2</sup> Even at that date enough rude fetishes had survived to suggest the rather sweeping statement. In the case of Hermes, the aniconic form was venerated to a late period. The shafts or "herms," anthropomorphized to the extent of a sculptured head at the top and phallos in the middle, were made throughout Greek and

<sup>1</sup> L. R. Farnell, *The Cults of the Greek States* V, pp. 1ff. Pauly-Wissowa, *Real-Encyclopädie*, s.v. "Hermes" and "Mercurius." N. O. Brown, *Hermes the Thief*, The University of Wisconsin Press, 1947, while dealing with one phase of Hermes, gives important bibliography for this and other aspects. A. Legrand, in Daremberg-Saglio, *Dictionnaire des antiquités grecques et romaines*, s.v. "Mercurius." Roscher, *Lexikon der griechischen und römischen Mythologie*, s.v. "Hermes" and "Mercurius."

<sup>2</sup> Pausanias VII, 22, 5.



Roman times. But it is only as a hardy survival with a complex history that we know this aspect of Hermes.<sup>3</sup> In early Greek art we find statuettes, reliefs and vase paintings of the god in human form with his familiar attributes, the staff or caduceus and winged shoes. In keeping with his pastoral nature, he often appears as a shepherd; at other times he is shown as leader of the nymphs, creatures of the springs who shared his rustic background, or in the company of his fellow gods.<sup>4</sup> In these archaic scenes he is usually a bearded figure, sometimes stocky, sometimes elegant, but ever jaunty despite a certain middle-age dignity. By the fifth century B.C. he is rejuvenated, his beard is shaved, and Hermes becomes forever a graceful youth.<sup>5</sup> He is shown in ever-increasing guises and in various artistic types, but certain ones become especially popular. Of the Roman period there are numerous statuettes of Mercury, as he should be called in his Latin setting, seated on a rock, an attribute in either or both hands, and it is an example of this type which the Museum acquired a few years ago (Fig. 1).<sup>6</sup>

The Princeton statuette shows Mercury sitting in an easy posture, right leg slightly drawn up. Originally he must have been placed on an uneven, rocky base, a reconstruction one would be inclined to make even though no other examples survived to confirm it. With his extended right hand the god holds a phiale or libation dish, with his left, kept somewhat closer to the thigh, he clasps a missing object, undoubtedly the caduceus. Another familiar attribute of Mercury is missing, the petasos or traveller's hat. This must have been separately attached by the small hole in the crown of the head; the hair around the hole is only slightly indicated, further evidence that there was a covering. The winged sandals remain to prove to the most doubting that the figure is that of the fleet-footed messenger. The traveller's cloak, here a bit scant, is fastened over the right

<sup>3</sup> H. Goldman, "The Origin of the Greek Herm," *American Journal of Archaeology* XLVI, 1942, pp. 58ff.

<sup>4</sup> For examples of these types, cf. G. H. Chase, *Greek and Roman Antiquities*, Museum of Fine Arts, Boston, 1950, p. 29. Richter, *The Sculpture and Sculptors of the Greeks*, 2nd ed., fig. 453. J. D. Beazley, *The Development of Attic Black-figure*, pls. 9; 11, 1; 15; 36, 1; 39, 3.

<sup>5</sup> Contrast with the above, Richter, *op. cit.*, fig. 705, sculptured column drum from Ephesus.

<sup>6</sup> Purchased for the C. O. von Kienbusch, Jr., Memorial. Accession number 49-131. Height, 0.21 m.

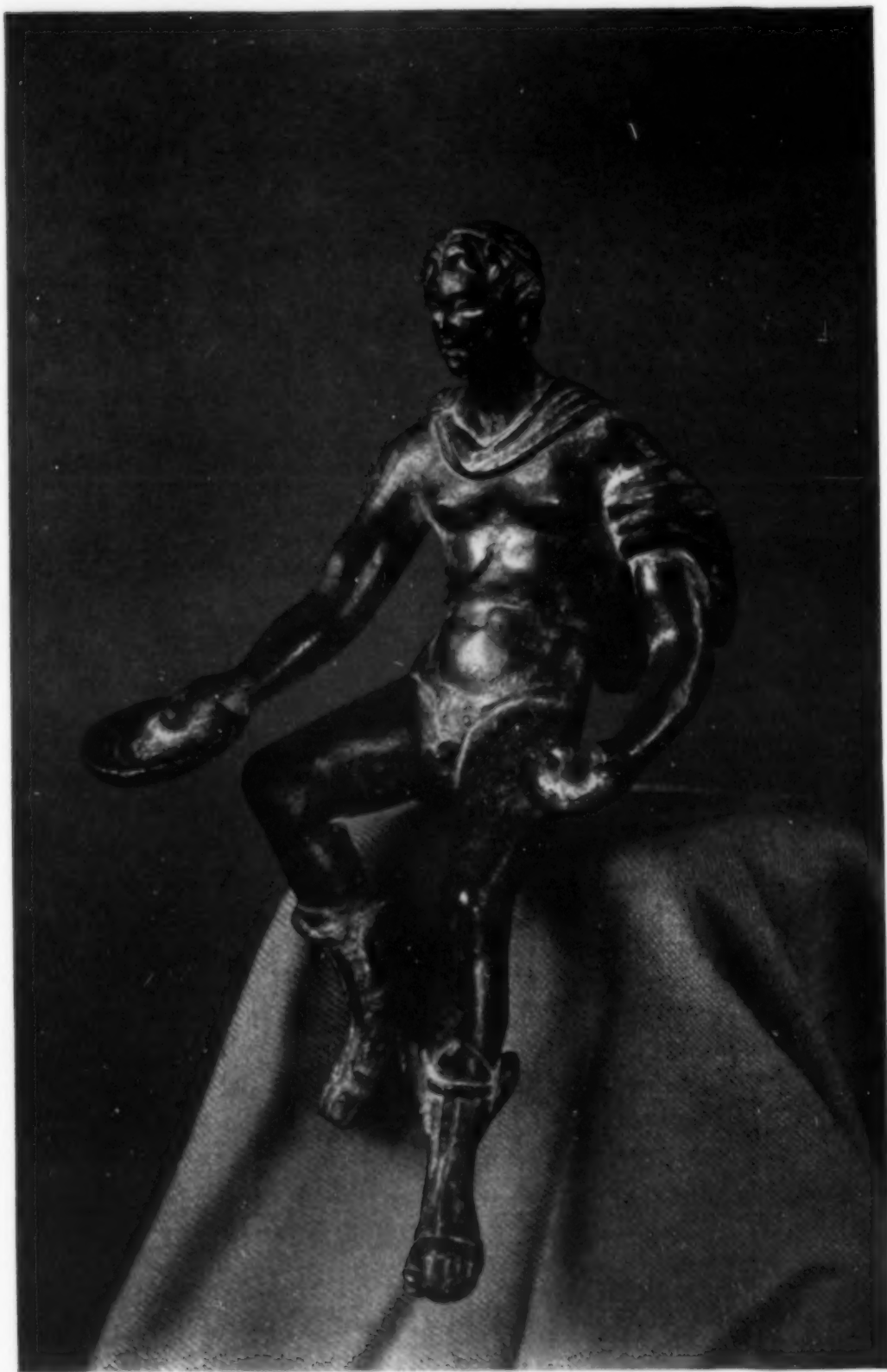


Figure 1. Bronze Statuette of Mercury in Princeton



Figures 2-3. Bronze Statuette in Lyon

shoulder and twisted over the left upper arm. The eyes were once inlaid with glass paste, but are now hollow sockets.

This type of seated figure with slight variations, is frequently used for Hermes and Herakles. Such economy of artistic invention is commonplace in Greek and Roman art, especially for small statuettes of bronze, and above all for clay figurines which were mass produced. With an interchange of attributes Herakles could become Hermes, Hermes could become Apollo, Apollo could become Herakles.<sup>7</sup> In the case of our seated type, the composition can be traced back to the fifth century B.C. when such figures of Herakles appear on coins and vase paintings.<sup>8</sup> The famous "Herakles Epitrapezios" by Lysippos was apparently one of the more distinguished examples, made when the tradition was already well established.<sup>9</sup>

<sup>7</sup> H. Goldman, *Excavations at Gözlü Kule*, Tarsus, I, pp. 311ff., nos. 22, 148, 169.

<sup>8</sup> P. W. Lehmann, *Statues on Coins*, pp. 40ff. D. M. Robinson, *Olynthus V*, pl. 67, no. 111. Furtwängler-Reichhold, *Griechische Vasenmalerei I*, pl. VIII.

<sup>9</sup> G. M. A. Richter, *op. cit.*, p. 228.

A closer study of the statuettes of seated Hermes and Mercury shows variations of pose and attributes. One of them is illustrated by an example in the Musée des Beaux-Arts de Lyon, reproduced here (Fig. 2-3) through the courtesy of the Director, M. René Jullian. With this belong such statuettes as the one in the Metropolitan Museum, New York,<sup>10</sup> the Musée Jacquemart-André, Paris,<sup>11</sup> and the Loeb statuette in Munich.<sup>12</sup> But closer in posture and details are the bronzes in The Walters Art Gallery, Baltimore,<sup>13</sup> and in Pompeii.<sup>14</sup> The Baltimore bronze has a freer, less schematic style than the Princeton one, particularly evident in the treatment of the drapery. Some of the glass paste is still preserved in the eyes; rather than a hole, a point at the top of the head probably served for the attachment of a petasos. The statuette from Pompeii is of particular interest because it was found in the shrine of the Lares of a house destroyed in the famous eruption of Vesuvius in 79 A.D. and must be dated before that event. The cloak of the statuette is somewhat differently arranged and the position of the legs is reversed, but the high sandals are similar and the god extends a phiale instead of the more common money bag. The hair beneath the saucy winged hat seems to be arranged in the same manner.

The Princeton Mercury may well have been made by a first century metalsmith for the lararium of a house somewhere in the Italian peninsula. There is no record of a find-spot to suggest a district or town. But now that he has winged his way to The Art Museum, we hope that he will extend his protection to the travellers who cross its threshold.

F.F.J.

<sup>10</sup> G. M. A. Richter, *Bulletin of the Metropolitan Museum of Art* XVIII, 1923, pp. 74-75, fig. 7.

<sup>11</sup> F. Poulsen, "Aux musées d'antiques parisiens." *From The Collections of The Ny Carlsberg Glyptothek* III, 1942, pp. 163-168.

<sup>12</sup> S. Reinach, *Revue archéologique* II, 1899, p. 58; *Catalogue illustré du Musée des Antiquités Nationales*, Paris, 1921, p. 172, fig. 86; "L'Hercule du Feurs," *Revue archéologique*, Ser. VI, ii, 1933, pp. 56ff. Sieveking, "Römische Kleinbronze," *Münchener Jahrbuch der bildenden Kunst* 1924, pp. 3-15, 73-74.

<sup>13</sup> D. K. Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, no. 25.

<sup>14</sup> A. Sogliano, *Notizie degli Scavi*, 1907, pp. 566, fig. 16, and 570.

## CATALOGUES

On the occasion of the annual meetings of the Archaeological Institute of America and the American Philological Association in Princeton in December, 1951, The Art Museum held a loan exhibition, "The Theater in Ancient Art." The catalogue includes illustrations of nearly all of the sixty objects shown (a few hitherto unpublished); it may be purchased for seventy-five cents, including postage.

Also still available is the illustrated catalogue of a loan exhibition of drawings by Picasso (price \$1.00, including mailing charges) and the catalogue of the Laura P. Hall Memorial Collection of Prints and Drawings (not illustrated; \$0.75, including mailing charges).



## THE ART MUSEUM • PRINCETON UNIVERSITY

The Art Museum, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 10 A.M. to 12 noon, 2 to 4:30 P.M., Sundays from 2 to 5 P.M.; it is closed Thanksgiving, Christmas, New Year's Day, Easter weekend, and during the months of July and August. Visits may be arranged by appointment.

### RECORD

The *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

### THE FRIENDS OF THE MUSEUM

The Friends of the Museum was organized in the Spring of 1950 to promote a wider interest in The Art Museum among alumni and friends, among the University and other communities; to enlarge the purchasing funds of the Museum in order to round out the collections with objects of quality useful in the teaching of the Department as well as for the enjoyment of the visiting public; to attract gifts of museum quality and to assist in the effort to obtain eventually a new building so very much needed for the adequate display of collections. Special lectures and exhibitions are arranged for the Friends. Annual memberships begin at five dollars. Inquiries may be addressed to any member of the Staff.

### STAFF

ERNEST T. DEWALD

*Director, Curator of Renaissance and Modern Art*

ROBERT A. KOCH

*Assistant Director*

FRANCES FOLLIN JONES

*Assistant to the Director, Curator of Classical Art*

BARBARA BRUCE WICKS

*Secretary*

ALBERT M. FRIEND, JR.

*Curator of Mediaeval Art*

GEORGE ROWLEY

*Curator of Far Eastern Art*

DONALD DREW EGBERT

*Curator of American Art*

FRANCIS F. A. COMSTOCK

*Curator of Prints and Drawings*